



MEMBERS EXCHANGE

Publication of the American Medallist Sculpture Association

Web site: <http://amsamedals.org>

Email: info@amsamedals.org

Fall 2002 Volume 15, Number 4

Dear Members and fellow travelers.

Back from Paris with a hacking cough that I must have gotten on the airplane I don't know what to report about the Paris FIDEM. It was absolutely the worst hung large important show that I have ever seen. Totally slap dash, last minute, medals misnumbered, misattributed, 2 sides separated by 2 rooms, whole countries and numerous artists missing from any mention in the catalog, accepted medals not displayed but relegated to a box in Madame Fagot's office etc. Who would have thought this possible from the Grand Old Paris Mint? This was surely a lesson on how not to run an exhibition.

We have a show coming up in Memphis, July 20th – Sept 21st, 2003, and I am sure we can do better. In order to make the running of a show as professional and simple as possible, we are working on a generic contract and list/schedule that anticipates the expenses and tasks that have to be done to pull off a show with the least amount of angst. This will be useful whether the show is local or national.

Bud Wertheim is working on how we can get regional groups up and running. PR needs to be designed for use in small local shows, both to get the exhibition space, and then to promote ourselves and the art medal during the show.

I need help designing an intriguing and interesting brochure for local AMSA shows.

I have been contacted by Donald Scarinci, Dick Johnson and Mel Wacks, who have been brainstorming about AMSA's future, and inventorying medals at the Belskie Museum. I am appointing them to become an AMSA Development Committee, with Donald as chairman. I hope that they will be able to help broaden our reach to academics and collectors, and come up with good suggestions.

There is a lot of work to be done, and I need a little help from everyone so that we can go out and find new venues, and new patrons.

.....Sylvia Perle

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Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallist sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and please include photos if available. Please write bios in third person and limit your news to items related to medals, only.

Deadline for the next newsletter is Jan. 1, 2003.

Please note: Cory Gillilland's correct phone number 518-963-4677.

News about our members.

Cuhaj Named 2202 Top Adult Advisor

During the Abe Kosoff Young Numismatists Breakfast at the ANA's 111th Anniversary Convention in New York City, George Cuhaj of Iola, Wisconsin, was honored as this year's recipient of the Outstanding Adult Advisor Award. The award recognizes those whose work in encouraging and assisting young numismatists is particularly noteworthy.

A long time collector, Cuhaj has been conducting coin-collecting merit badge clinics at Boy Scout Jamborees for more than 20 years. With attendance at a jamboree averaging more than 70,000 Scouts and leaders, Cuhaj has introduced the joy of numismatics to literally thousands of participants with the myriad of items he gives away and his vast knowledge of coins. His book, "Standard Price Guide to U.S. Scouting Collectibles", has become the standard reference on the topic.

Always ready to discuss his hobby, Cuhaj enjoys helping young people start and advance their collections and their collecting habits. A mentor to many new hobbyists, he also is frequently seen at Boy Scout Merit Badge clinics at coin shows across the country.

George Cuhaj is a long time member of AMSA and currently the AMSA treasurer.

Lyme Academy Show June-July 2002

The following 24 AMSA members exhibited at the Lyme Academy:

Roger Hannam, Ann Shaper Pollack, Marie Jean Lederman, Janet Indick, Jeanne Stevens-Sollman, Jane McAdam Freud, Leonda Finke, Karen Worth, Alex Shagin, Michael Meszaros, Judith Pestronk, Heather Blume, Anne-Lise Deering, Patricia Verani, Marc Mellon, Ivanka Mincheva, Enrique Sanchez Moreiro, Polly Purvis, Jacqueline Lorieo, Rusdi Genest, Francoise Bilodeau, Sylvia Perle, Marion Roller and Richard Bonham

Ottawa Exhibition opening Saturday, October 19, 2002.

These AMSA members have medals in the exhibit:

Roger Hannam, Anne Lazare-Mirvish, Eugene Daub, Anne-Lise Deering, Dora de Pedery-Hunt, Leonda Finke, Janet Indick, Marie Jean Lederman, Jacqueline Lorieo, Geert Maas, Michael Meszaros, Del Newbigging, Sylvia Perle, Anne Shaper Pollack, Jeanne Stevens-Sollman and Yoshiko Sunahara.

Joy Kroeger-Beckner has created her first medal. While she'd love for you to have a sneak preview, she's holding it for entry in the next medallic show.Yes, it is canine!

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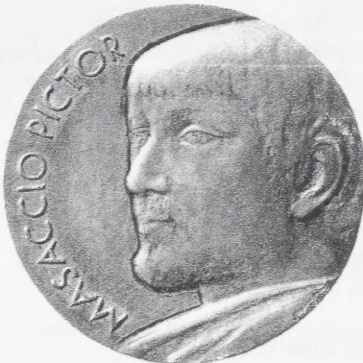
Laszlo Szlavics
Special mention



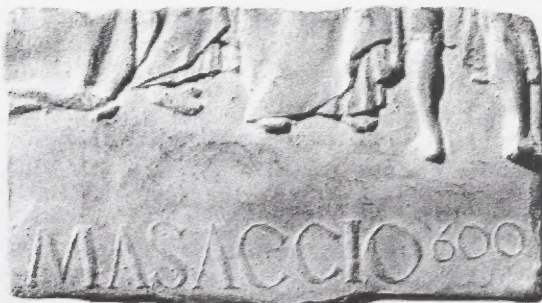
Above:
Irene Fainzilber-Eisner
Special mention



Left:
,Anna Beata
Watrobska-Wdowiarsky
Second prize



Left:
Enrique Moreiro
Second Prize



Below:
Dana Krinsky
Second prize

Above medals are some of the prize winners from the III International medals competition July 2002 commemorating 600 years since the birth of the renaissance painter, Masaccio.

Update on the ANIMA SPIRITUS VIOLIN competition

Appendix to Regulations on Returning of Medal

The amendments made in our policy for the returning of medals to the artists, following artist's requests was not received by AMSA in time to be included in the last newsletter, so we send the file attached.

We would also like to take the opportunity to share with you our considerations in stating our policy for the return of works.

The competition is an OPEN competition (quite rare in the Medal art world), meaning there is no need to be a member of our Medal Association to participate.

There is no annual membership fee to be paid by overseas participants. The whole organization of the international competition is included in the entry fee alone, and that includes the chance of gaining Prizes of 2500 or 1000 U.S. \$, for a total of U.S.\$ 4500.

Moreover, every artist is included in the competition without previous selection, so every artist is also included in the catalogue and gets the catalogue free, mailed to his/her address. Besides that, all artists participate in the exhibition at the Award Ceremony (two weeks exhibition at the Mann Auditorium in Tel Aviv, about 20.000 visitors) with their name and curriculum exhibited, and afterwards in the wandering exhibition of the medals at different locations.

Medals that remain in our collection are displayed in different occasions to the Israeli public and collectors, so we think we do a good service to the artists and the Medal Art. We are not allowed to do any commercial use of the medals, and if any collector is interested in buying a medal from the collection, we direct him to the artist without getting any commission at all.

Concerning the return of medals policy, we can not include that too in the U.S.\$ 30, and we hope you understand we are not looking for any profit but only covering the expenses of the organization of the competition, the catalogue sent to every participant and the exhibitions. We decided to help the artists practically with all the delivery procedures, but to ask them to make their own decision about the way and costs of the return of their work, effecting the payment in their own countries. It doesn't seem very different from the possibility of asking extra payment for the Return; perhaps it is even better because no money gets lost in the money transfer.

Sincerely yours,

Doris Arkin
Chairman- "Basis" School of Sculpture.
P.O.Box 232, Ein Vered, Israel 46909
E-mail: basis_school@yahoo.com.

Report on the FIDEM congress in Paris

The 28th Congress of F.I.D.E.M. convened on Sunday, Sept. 22 in its founding city of Paris. The announced Theme was "La Medaille, Objet de Communication", or "The Medal, Vector and Device of Communication". Medallists from 33 countries were represented, and many of them gathered in the gorgeous baroque ballroom of the Monnaie de Paris, the French mint. American artists had submitted over 130 pieces to the jury, of whom 36 artists were chosen, with 53 pieces in all. Delegates were obviously happy to see old friends again, often managing to communicate excitedly in different languages. The American group had ordered a huge repast, with canapés, fingertip sandwiches and mini-French pastries, enough for all, but faulty communication with non-English speaking officials implied to the crowd that it was only for American delegates, which was not the case, and many left.

The official opening was Monday, and President Carlos Baptista Da Silva, speaking inaudibly in French and English, addressed the packed hall. The attendees then eagerly entered the adjoining exhibition rooms, where the medallions were displayed. Their initial excitement turned to dismay, as many deemed the display less than satisfactory. Areas of the walls were given to the various countries, but the works within each were hung individually within three L-shaped screws. Hopefully the finishes were undamaged. Furthermore, small identifying paper labels that had been pasted on still adhered to some, and artists were hastily scraping them off. Identifying lists and numbers were attached to each group, but were annoyingly incomplete. Other art pieces, too bulky for this freehanded sort of hanging, were put into locked cases, but invariably without national identification.....Some packages, we learned, had not been opened at all. This entire section could not be left open to the general public, as the walls would have been stripped bare. On subsequent days, when conferences were held in the handsome auditorium and other groups occupied the big ballroom, the display rooms were kept locked.

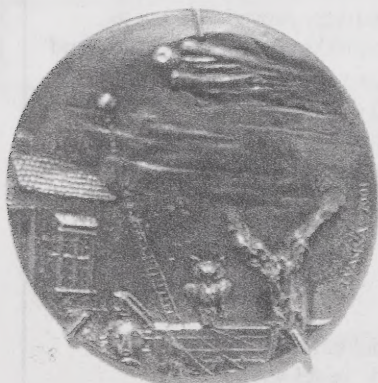
Conferences ("Communications") were held mornings and afternoons on Tuesday and Wednesday for those interested, and the last was the scene of a vociferous condemnation by many of the attendees, of the show itself, the poor, sparsely illustrated catalog, the utter absence of publicity and the impossibility of displaying the exhibition publicly. Madame Fagot, before resigning as treasurer, stated there were insufficient funds, as many members had not paid their fees. At one point the rhetoric got so heated a speaker refused to translate it. At another Mdm. Fagot and her assistant stormed out of the room stating their outrage in French. She finally returned on request, and an apology was offered her. It was decided to hold the 2004 meeting in Seychelles, an hour outside Lisbon, Portugal, and in 2006 in Colorado Springs, CO.

A final conference was held Thursday morning, simultaneously with a Medal Fair, which offered members the opportunity to display for sale and buy medallions by many artists. The meeting concluded Thursday evening with a capacious offering of tidbits, canapés, sandwiches, desserts and beverages of choice, followed by a walk to the Pont Neuf, for a cruise on the Seine. What followed was one of those magically poetical and rare occasions which crystallize in an instant an event, its meaning, its importance, and the reactions of all concerned.

This popular trip was sharing the river with numerous other cruise boats, and individuals merrily waved to one another, as they slid beneath the numerous bridges, past the Louvre and the d'Orsay, and admired the brightly illuminated signature of Paris, the Eiffel Tower. However, quite inadvertently, an incident on a dockside *quai* illustrated their reactions to the ill-prepared conference for many of the hysterically laughing medallists when three young men standing there abruptly wheeled around, dropped their trousers and mooned us all! It was Parisian, it was naughty, and it said it all!!!!

.....Ben Indick, with input from Polly Purvis.

From the U.S. FIDEM display.



Ivanka Mincheva, "Full Moon II"



Anne-Lise Deering, "Hands across the Sea"

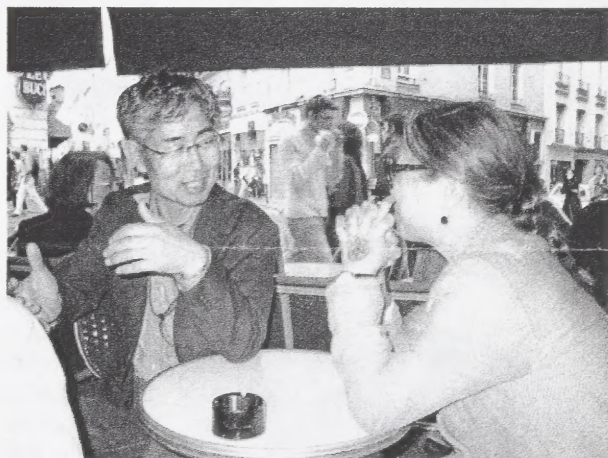


Ivanka Mincheva, "Susanna and the elders"

FIDEM congress Sept. 22-26 At the Paris Mint.



George Cuhaj left, Michael Meszaros and Anne Meszaros on right, at the Medals Fair.



Mashiko and Kakitsubo at a French sidewalk cafe.



Polly Purvis with her medal display at the Medals Fair.

The British Art Medal Society celebrates 20 years.

The British Art Medal Society was founded twenty years ago this year. To celebrate two decades of continuous activity, the Society is publishing "British art medals 1982-2002", a 56 page book that will be of equal interest to its members and those still unaware of the resurgence of the art medal in Britain over the last two decades.

Compiled by Phillip Atwood, editor of "The Medal" and a secretary of the Society, the book is copiously illustrated with medals issued by BAMS over its first twenty years. A complete list of the 161 medals issued during these years is included, along with the edition size for each medal.

The book also reviews the Society's many activities and examines the appeal that the contemporary medal holds both for artists and for collectors. It includes advice to individuals and organizations on how to go about commissioning their own medals – and takes a look at the rewards of doing so. The benefits to be gained from including medals in art college courses are also touched upon.

The book is available for 10 Pounds Sterling plus 5 P. Sterling for shipping.

To order your copy contact the"

"British Art Medal Trust, PO Box 26, Crowborough, E. Sussex TN6 1WP, UK

If you have questions direct them to Philip Atwood, c/o Department of Coins and Medals, British Museum, London WC1B 3DG, UK.

Ph. + 44-020-7323-8260, Fax + 44 020 7323 8171.

E-mail: pattwood@thebritishmuseum.ac.uk

Website: www.bams.org.uk/

Editor's note.

The least expensive way to send money to other countries is with US postal money orders available at you local post office. Check it out. It's a lot less than what banks charge.

On the right:

Michael Meszaros, left and Ralph Sonnenschein right, at the medals fair.



U.S. FIDEM members can get their artwork posted on the link on the FIDEM website.

Send the biographical details you would like to display, plus good quality slides of one medal (obverse and reverse) or as an e-mail to the FIDEM webmaster:

Miss Terry Williams, 1/4 of 2 Torrin,
Broadford, Isle of Skye
IV49 9BA, Scotland

About the FIDEM website, please contact Miss Terry Williams for more information regarding how to get included.

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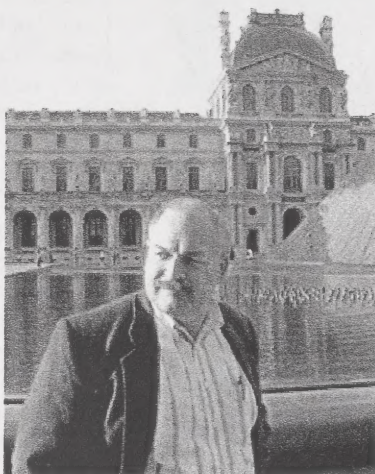
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A note from your president, Sylvia Perle.

Our first large member show will be in Memphis, Tenn. next summer and I hope that I can count on members to help. George Cuhaj and I are the Co-Chairs, with Ken Douglas the "on the site" man. Ken knows the curator and set this show up. We are trying to find other venues where the show can go after Memphis. ... Please try and help us with this!!! The dates for the Memphis show are July 20th – Sept 21st 2003.



George Cuhaj at the Louvre,
AMSA treasurer and Show co-chair.



Anne-Lise Deering, AMSA
newsletter editor with Mary Ann
Rochette, collector on the left.

More photos from FIDEM ... Above and Below

On right:

Medal by former AMSA member John Cook, medallic artist, sculptor and teacher. John has had a great influence on many of today's medallists.

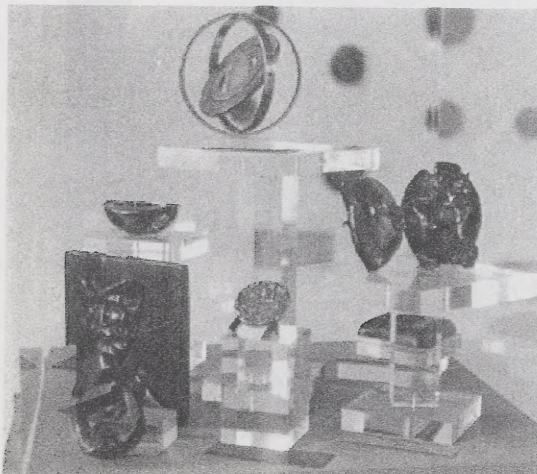


Below:

The Buffet in lieu of a banquet the last night of the FIDEM event. From the left: Alex Shagin, Ivanka Mincheva, Bev Mazze and Ed Rochette with Marika Somogyi in the middle, her back to the camera.

On Left:

One of the more attractive medal displays at the FIDEM exhibit. These medals were in a Plexi-glas case where they could be viewed from all sides. Too bad there were not enough of these cases for the whole exhibit.



JANE MCADAM FREUD

THE 7TH INTERNATIONAL SYMPOSIUM OF MEDALS
KREMNICA, SLOVAKIA

From 1st to 28th July 2002, I lived and worked with three Central European Sculptors, Bogomil Nicolov from Bulgaria, Peter Szanyi, from Hungary and Josef Safarik from the Czech Republic. The local participant was Maria Klastava from Kremnica in Slovakia where the Symposium was held. As is the tradition with local participants, she was based at her home and worked at the studio as and when she required.

I flew to Bratislava where Rastislav Popelka met me. He was the organizer of the 7th International Symposium of medals held by the Museum of Coins and Medals in Kremnica. This is a biannual residency intended for artists to come together and work for the exchange of ideas, techniques and cultures, which ultimately benefit the art of the medal in general.

City landscape changed to country scenes during the three-hour drive. The scenes were immediately inspiring. From the airport, Rastislav and I were driven in the Mint car, past the storks nests, splayed on the tops of telegraph poles, past huge billboards and vast fields of sunflowers.

The Museum is part of the National Bank of Slovakia. The Kremnica Mint is a separate entity. The Museum works with the Mint in that the Mint is issued with the job of striking the medals made by the participants during the Symposium.

The theme for the two-sided struck medals was either the Millennium or Kremnica. Five other one-sided cast works with a free theme were also to be made by each of us during the month. The Museum keeps copies of all the works made for its collection.

We were advised to start the works before we arrived so that we would not be too pushed for time. The original length of time for the Symposium was six weeks but it was shortened to four as people were invariably unable to manage six.

The Angyal House where participants stay was formally the home of a ceramics business and later a painter called Angyal. It was just as I recalled, a babbling brook running alongside it, in a valley surrounded by hills with a castle in sight in this picturesque gold and silver mining town. Nine years previously in 1993 I had stayed in the Angyal House. I was one of the judges for the Triennale - an exhibition of medals, which had a category of prizes. This position came about through my links with The Society of Numismatics Artists and Designers.

Settling down with my housemates was the first task in the house. I had the luxury of my own room. Working conditions were excellent. I chose a position near the window working between Bogomil Nikolov and Peter Szanyi. This upstairs studio was conveniently near my room. The young participant from art school in Prague, Josef, worked in the downstairs studio. For the first two weeks we worked virtually non-stop and often until 3am. We were all caught up in the novelty and excitement of it all. Maria Klastava the fourth participant from Slovakia stayed until a reasonable hour and then made her way down the road to her home. An exhibition at the Museum loomed ahead and time moved fast. We had some cultural visits to other towns and another Symposium. On the visit to the other Symposium in Uherske Radistice I met Irene Gunston who was a participant there. Although planned and expected, it was a strange sensation to meet her in such similar circumstances to my own, on the other side of the border in the Czech Republic.

Miraculously everything came together. Works were struck and cast and displayed in the Museum gallery. Brochures and posters were printed. The Mayor and the VIPs were attendant at the private view and all of a sudden the pressure was off and we all congratulated each other for having survived our own version of the Big Brother house!

Jane McAdam Freud.

**Left: At the
FIDEM Exhibit.**

Heather Blume in the middle with James Malone-Beach and Ron Dutton far left.

**Right: At the
concluding
FIDEM buffet
Thursday eve.**

From left:
Marian Fountain,
Donald Scarinci,
Ira Rezak and Jane
McAdamFreud



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An update on Aesthetic Materials

Due to circumstances beyond anyone's control, Aesthetic Materials, producer of the sintered bronze block materials, is unable to currently meet the demands of taking on any new work until a new staff has been fully trained and back to dependable normalcy. Although Dr. Sundar Atre is determined to make good on promises made to his clients, he suggests not sending anymore material to him for at least six months. Your patience is well appreciated.

The David Brown Book Co. is pleased to offer the following books at the special prices listed below:

- The Proud Republic: Dutch Medals of the Golden Age by Stephen K. Scher, 72p, 47 illus., Pb, 912114177, \$9.98, (Frick Collection, 1997)
- Perspectives on the Renaissance Medal edited by Stephen Scher, 240p, 110 illus., Hb, 0815320744, \$24.98, (American Numismatic Society, 2000)
- The Currency of Fame: Portrait Medals of the Renaissance edited by Stephen Scher, 424p, 480 illus., Pb, 0810925729, \$19.98, (Thames and Hudson, 1994)

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AMSA MEMBERS BEGIN INVENTORY OF NEW JERSEY'S BELSKIE MEDAL MUSEUM.

AMSA members Donald Scarinci, Dick Johnson and wife, Shirley Johnson, began a chore of inventorying the medallic contents of the Belskie Museum of Closter, New Jersey, August 30th. The museum houses the complete contents of the studio of artist Abram Belskie who died November 17, 1988 and is one of the few museums in America devoted to the work of a single medallist.

Owned by the City of Closter, the Belskie Museum was designed for small art exhibitions. It was built and is maintained by the local Lions Club; most of the volunteers that work in the museum are Lions members. The building was completed in 1994 and the transfer of objects from the Belskie studio required ten weeks and the loan of a large truck. The museum was dedicated September 11th that year, 1994.

Objects now being preserved in the new museum include medals, plaster working and finished models, plaster statues, drawings, photographs, books, tools, and other objects found in a working sculpture studio. Medals were the first to be cataloged, plaster models remain yet to be fully identified and cataloged.

"I had cataloged all of Belskie's work struck by Medallic Art Company," said Dick Johnson, the firm's former director of research, "but I found he had prepared three medals for the Cavalcade of Sports, which were new to me. I look forward to, perhaps, discovering other unknown medallic works."

The total list of artist Belskie's work will appear in Johnson's upcoming book, "American Artists, Diesinkers, Engravers, Medallists and Sculptors of Coins and Medals, 1652 to Date."

BELSKIE'S MEDICAL WORK.

Early in Belskie's career he met Dr. Robert Latou Dickinson, who encouraged him to be a medical illustrator. Under Dickinson's direction he even created models for medical education. And the two were to collaborate on the now-famous work, "The Birth Atlas," a book illustrated with Belskie's sculptural models. Belskie-Dickinson three-dimensional models, showing the birth of a human baby, were on exhibit at the New York World's Fair in 1939. Later medical sculptural models were developed in color, and with new plastics and epoxies, were created in realistic texture and feel. These were particularly well suited for medical students.

Belskie created his first model for a medal in a 1946 National Sculpture Society contest for their Herbert Adams Medal. He lost out to Thomas Lo Medico, but returned to the medallic field in 1952 when commissioned to do a Ben Hogan medal for Medallic Art Company. This led to other commissions by the firm, and because of his previous medical experience, he was commissioned to do medals for hospitals, medical societies, and medical awards.

In effect, Abram Belskie became typecast as a medical medallist. It was with all this experience that he was further commissioned to be the exclusive sculptor for a 50-medal medical series for Presidential Art Medals, an Ohio medal firm. Begun in 1969, the series required four years to research, design and model the fifty medical medals.

Also because of this, Belskie became noted as a portraitist. He created over 90 medallic portraits of real people for both his medical series and other medal commissions.

CLOSTER NEW JERSEY.

The town of Closter in the northeast corner of New Jersey, a half-hour from New York City, has been known for its sculpture activity since 1889 when J. Massey Rhind established his studio in Closter. Rhine, originally from Scotland, enticed another Scottish artist to come to America and Closter, Robert Alexander Baillie.

Baillie later established a marble carving establishment in Closter, and this attracted another Scot (but born in London), Abram Belskie to the area. (Closter was also the home of one-time National Sculpture Society president and former AMSA member, Marcel Jovine, now living in Connecticut.)

Belskie worked for Baillie, who allowed him to do his own marble carvings on the premises and here is where Belskie created his most noted sculptures, "Christ Child" and "The Moonbeam," both now in Brookgreen Gardens, South Carolina.

Belskie was trained in art in Glasgow, came to America in 1929, and first worked for sculptor John Gregory (an émigré from London) before moving to Closter and work with Baillie. Many famous sculptors passed through the Baillie establishment, Malvina Hoffman, Paul Manship, Brenda Putnam, Anna Hyatt Huntington, among others.

Local citizens of Closter knew of Belskie's occupation, but few knew of his vast reputation by his later years. He would have breakfast at the local diner and comment on local and national affairs. It is here Belskie met Gerry Breitenstein and Myron "Mike" Lewis, who both were instrumental, after Belskie's death, in establishing the Belskie Museum.

Mike Lewis become the museum's chief supporter, president and director.

.....D. Wayne Johnson

"THE BELSKIE MUSEUM".

Officially titled the Belskie Museum of Art and Science, the museum hosts frequent intimate art exhibitions throughout the year (closed July, August). Hours are Saturday and Sunday 1 to 5 pm, Monday and Wednesday evenings 7 to 9 pm.

The museum is located at 280 High Street, Closter, New Jersey (07624) next to the Closter Library (phone: 201-768-0286). Parking is adjacent to the library building.



On the left:

Entrance to the museum of Medallion Art, Wrocław, Poland.

On the right:

Mr. Olszanowski with Ewa Olszewska-Borys, in front of the U.S. display, at the "Hands across the Sea" exhibit in Wrocław



Copies of the catalog for the "Hands across the Sea" exhibit are available for \$10 plus \$3.50 shipping in the USA.



Above: Opening ceremony of the "Hands across the Sea" exhibit at the "Museum of Medallion Art" in Wrocław, Poland. In center Mr. Olszanowski and on the left Ewa Olszewska-Borys.



Above: A triptych medal from the FIDEM exhibit.

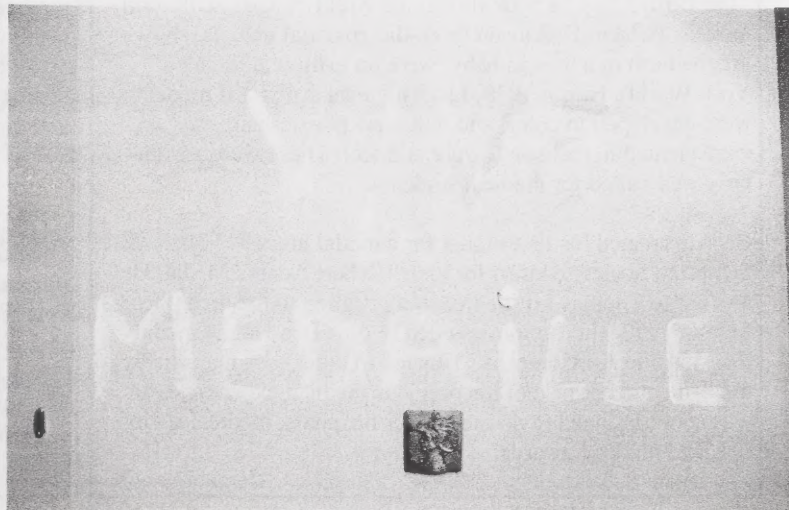
From the FIDEM Exhibit, on the right:

This poster board panel was on the end wall in the last room where medals were exhibited. This was large enough to cover a doorway.

I think this says it all about the affair!

The exhibit was a gross insult to the artists and to the field of medallion art. It has done incredible damage to this field. The shabby-ness of the display was in stark contrast to the Mint's elegant shop with medals and coins. Editor's note Don't forget your FIDEM dues for 2003.

Your FIDEM dues can be paid at the same time as your AMSA dues. Please make separate check for \$35 made out to FIDEM. Thanks, Cory Gilliland, your US delegate.



Report From ANA Convention: Latest In Coin & Medal Technology.

By D. Wayne Johnson

The Paris Mint continues to be the leader in cutting edge technology for coin and medal production. I attended their press briefing for the numismatic press at the ANA convention in New York City (Aug 1--4). Paris Mint officials showed slides of their new products. Some of which were on display at their booth, others so new they did not have samples to show yet.

Four items captured my attention the most, three coins, one medal. One coin was part of a five-coin series on the Bicentennial of the Birth of Victor Hugo. It showed a woman in a dress on the reverse. It was covered in blue translucent enamel. The details of the dress were struck in the surface of the coins, which had a slightly sunken form. You could see thru the translucent enamel and the slight depression formed the barrier to retain the enamel. Stunning!

Another coin is "in the shape of a wave" to quote their literature. Called the Ultimate Franc it was the last one franc denomination coin issued by the French Republic. Designed by Phillippe Starck, this has to be seen live, no photograph can show the wave.

I am going to guess a preformed blank with the wave shape was used for striking, but I don't see how it could have been fed and struck in a coining press. These creative French! But do not even think about putting one of these in a vending machine or fare box.

The third coin was silver with a gold insert on a 2-franc piece. While this is not new, the insert was an unusual shape. The technology here was the critical tolerances of the exact depression in the surface of the medal, with the insert struck in gold and trimmed to match that depression.

They had no sample to show, but the best of my memory was that the insert was roughly in the shape of the state of Minnesota. Believe me, friends, this is no easy task. I asked about their production problems at the press conference and the best they could say was it required exceptional quality control. I can believe that! But the resulting piece is exceptional!

They also had a calendar medal separate from their yearly series of calendar medals. This was a perpetual calendar. It contained 12 bushings (small holes) in an arc across the top of the medal with numbers 1 thru 12 (for months); and 31 bushings in an arc adjacent to the bottom rim (with numbers 1 to 31 for the date).

A thin curved rod stretched from top to bottom with pins on each end which fit snugly in one of the holes at top and one at the bottom. Plug in the top pin for the month and the bottom pin for the date. This was a highly creative concept. A+ for creativity. C- for design execution. It bore no further design other than lines in similitude to longitude and latitude. Okay you artists, here's a great new idea that cries for a better execution. How would you have done it?

Further, the Paris Mint displayed five, repeat five!, calendar medals for the year 2002: Four-Leaf Clover, Euro 2002, Tree, Zodiac and Le Petit Prince. All suitable to add to a calendar medal topic collection; all five would nicely grace any cabinet. However, this is the most I have seen from any mint for a single year. This does indicate the popularity of calendar year medals and I presume the Paris Mint feels there is a market for this number. Will we see that many next year?

We searched the other booths, among mints, distributors and dealers for new technology without much success. We did observe some excellent hologram inserts at the Panda America booth manned by AMSA Director Mel Wacks. He states the firm continues to commission Alex Shagin (AMSA vice president) for their many new productions every year but welcomes inquiries from other artists seeking commissions. Contact Mel.

While not new we did observe some creative medallic boxes. These are slightly larger than a lady's compact. Several inspired by the new Euro in Europe; I can see Euro coins being kept in these boxes. (Where do you throw your change at the end of the day?) Another had a clock inside as the lid swings open (we have seen this before in Olympic items). When struck solid the same design for the boxes result in a paperweight.

For those of you who plan to visit FIDEM in Paris, do not overlook any Paris Mint displays. I would love to learn what else they show new this year. Keep your eyes open.

VIDEO TRANSCRIPTION OF LECTURE RELEASED.

The lecture "What I Learned From 3000 Coin and Medal Artists" by AMSA member Dick Johnson has just been released by the American Numismatic Association. Delivered at the ANA convention in New York City, August 1st, the 55-minute lecture was based on the research the speaker has completed for the directory on American artists to be published shortly. Changing technology was the most important factor effecting the creation of coins and medals according to the speaker. "For 200 years it was the hand engraver, but since 1900 it is the sculptor who creates these objects we collect," Johnson said. He traced the events, the artists, and the coin and medal making technology for the 350 years these objects have been created in America.

The VHS video, identified as ANA02-036, is available from the ANA, 818 N. Cascade Ave, Colorado Springs, CO 80903-3279 for \$29.95.

AMSA Membership Application 2002-2003

Membership runs from Sept. 1, 2001 to Aug. 31, 2003.

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;
\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ _____ to further help AMSA reach its goals



I am an :

Name: _____ Artist _____ Sculptor _____ Dealer _____

Address: _____ Collector _____ Producer or supplier _____

City: _____ State _____ Zip _____ Other _____

Home Phone: _____ Email Address: _____

Day Phone (studio/work): _____ Please send completed application and payment in US Dollars to:

American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

Newsletter editor, AMSA, PO. Box 1201, Edmonds, WA 98020

Your address label will state when your membership expires....

Please let us know if you can help by holding an office or be on a committee. Thanks !!!!!!!

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Articles or news received after that date may not be included in the next newsletter.

Please submit articles by e-mail if possible. Thanks!

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ADDRESS CORRECTION REQUESTED

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